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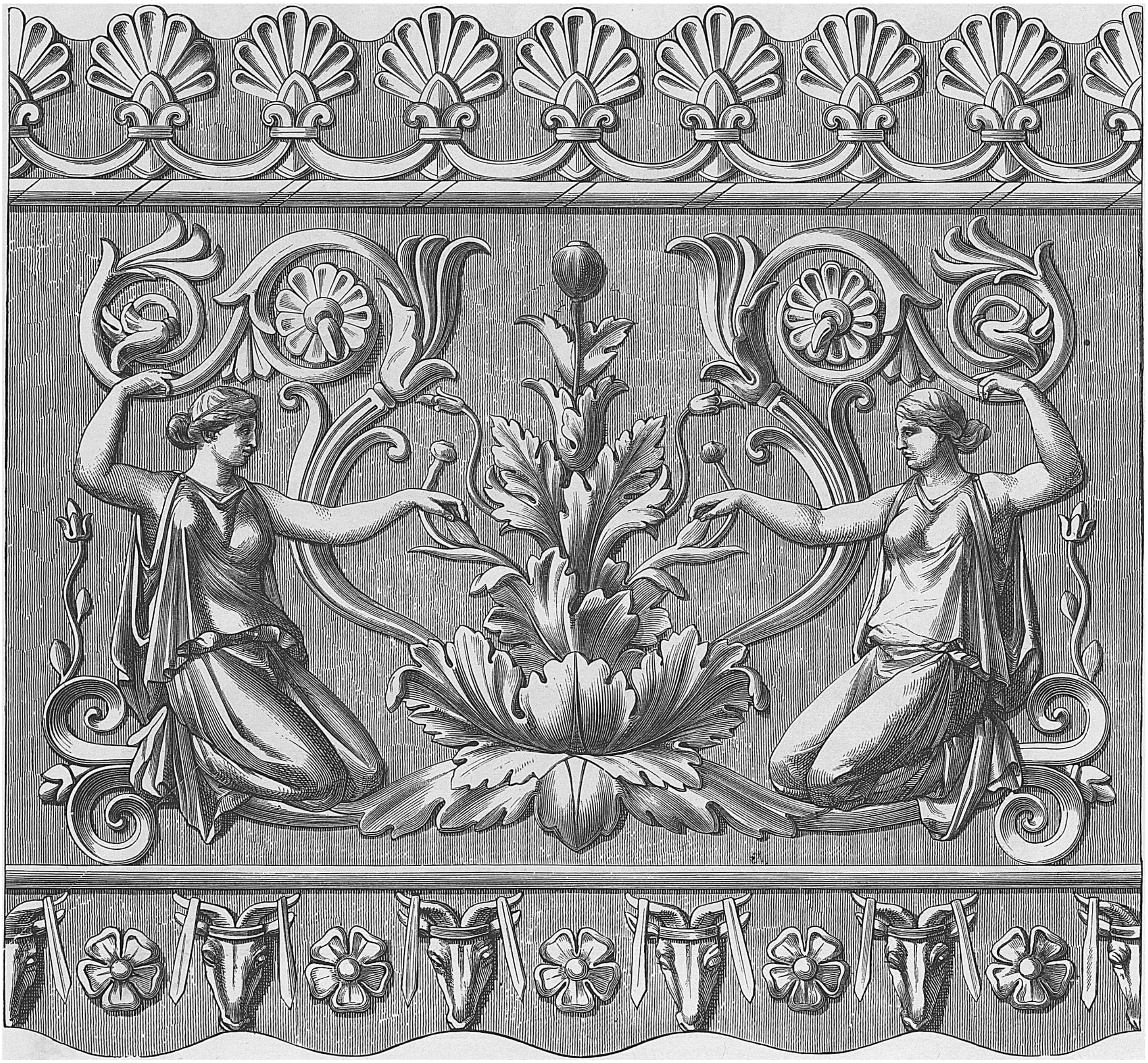
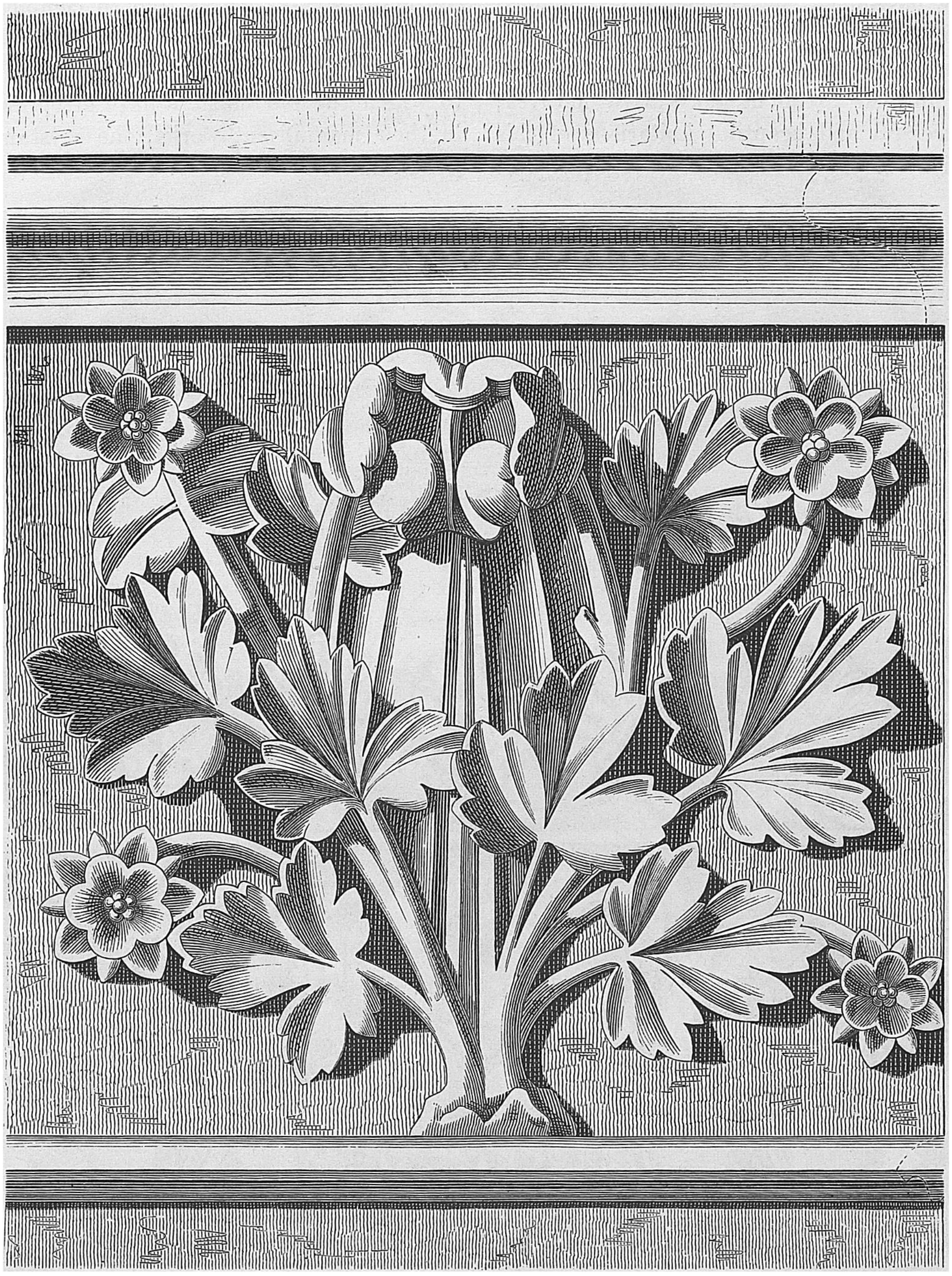
occasion in our time to execute great vessels of state in the style of those here mentioned; he is generally compelled to restrict himself to the production of smaller works, i. e., jewellery and personal ornaments, for which the Antique may also furnish excellent decorative motives; and the most successful and beautiful imitations of this kind by Castellani at Rome are worthy of regard. But if the task is to create a work of true Art of high conventional treatment, and to combine organically and harmoniously the gold with precious stones and enamel, then we can only rely on those grand principles of Art, to which the old masters have given form and expression in their magnificent works, the crystals and jewellery of good Italian Renaissance.

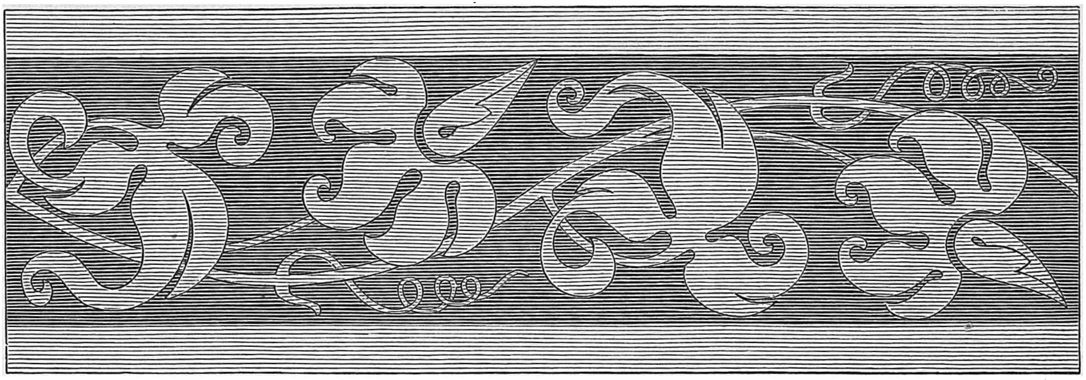
SPECIMENS OF ORNAMENTATION.



No. 1. Greco-Roman Style. — Terra-cotta Frieze; 1/2 of real size.



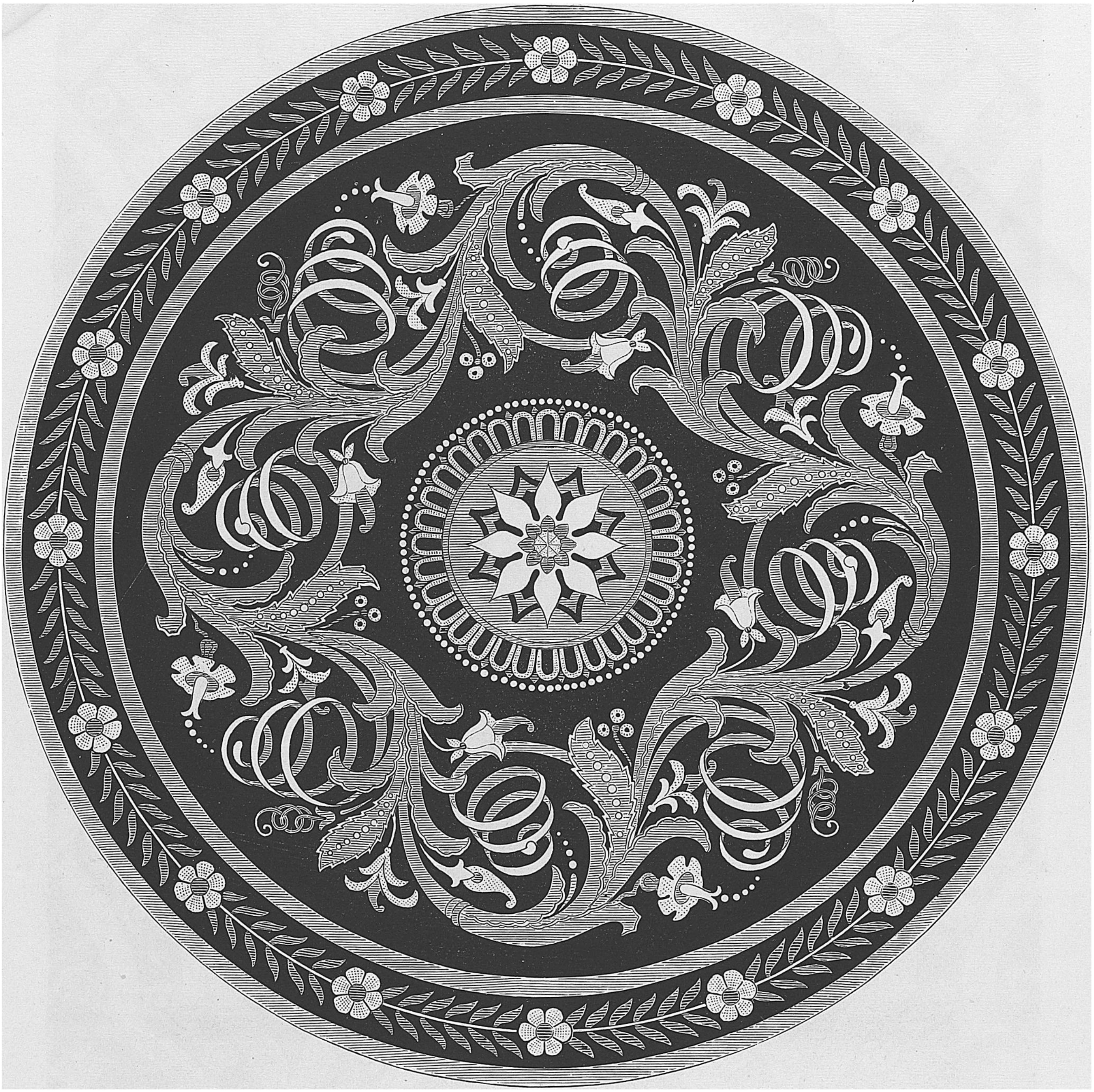
No. 2.



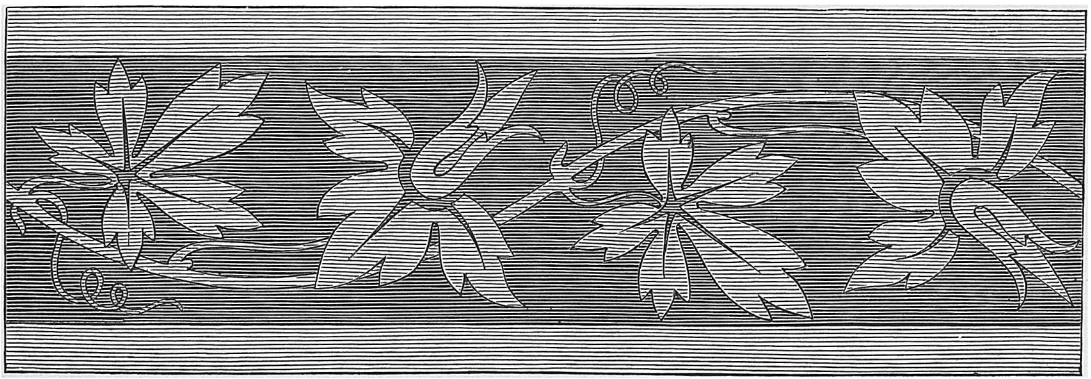
No. 3.

No. 2. Early Gothic. — Detail of Lintel from North Porch of Chartres Cathedral. Thirteenth century.

Nos. 3, 5 and 7. Arabesques in Embossed Leather; from old bookcovers of the sixteenth century. Leaves and flowers fill the four angles of a square, thus producing a regular distribution of the main features.

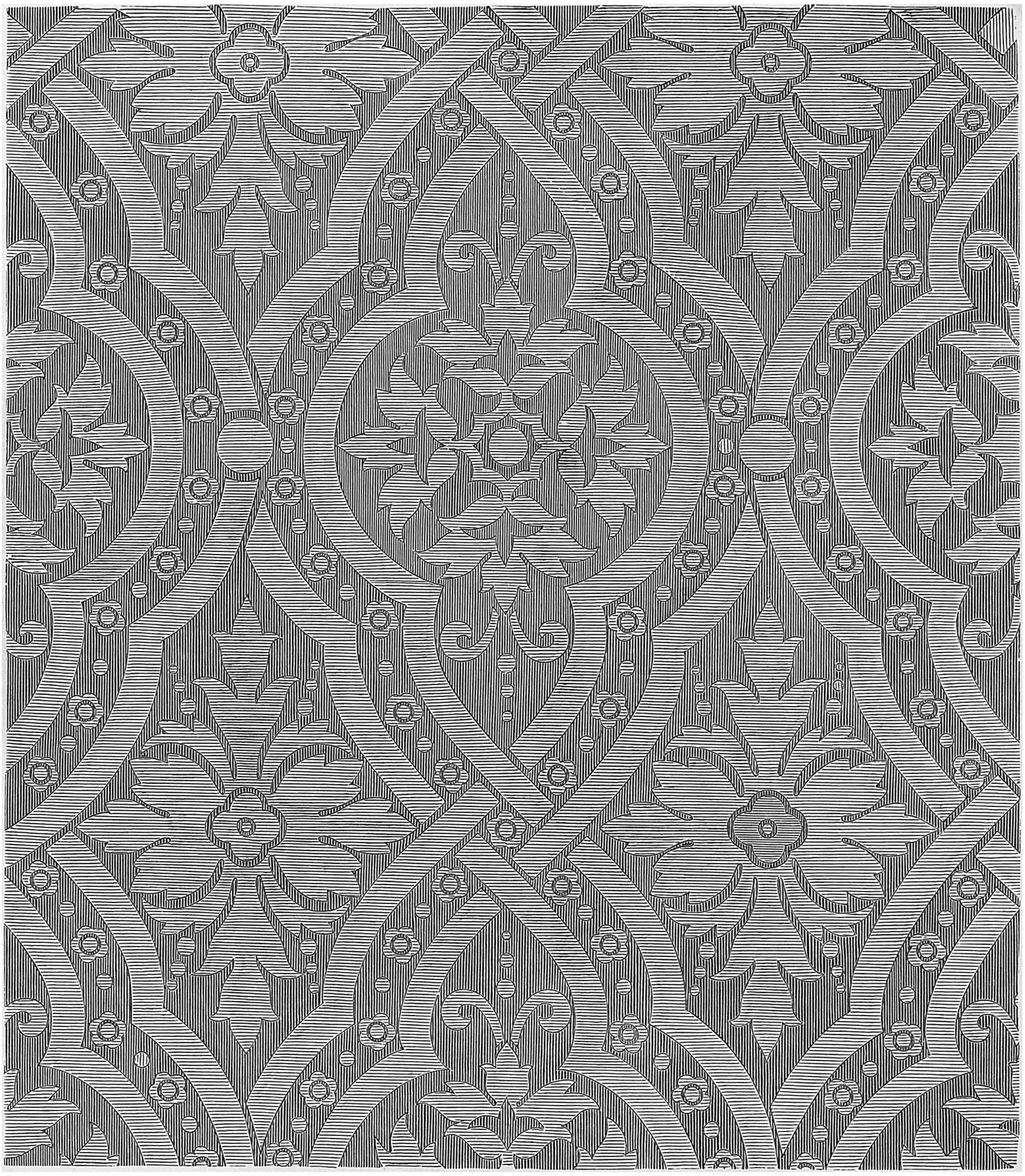


No. 4.

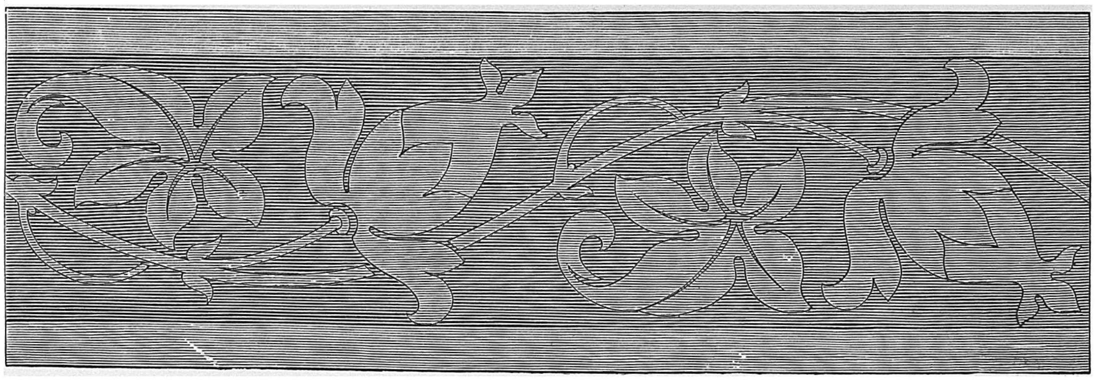


No. 5.

No. 4. Decoration for Pottery, designed after Etruscan models.
Ground-color black; horizontal shading brown-red, dotted parts yellow, remainder white.

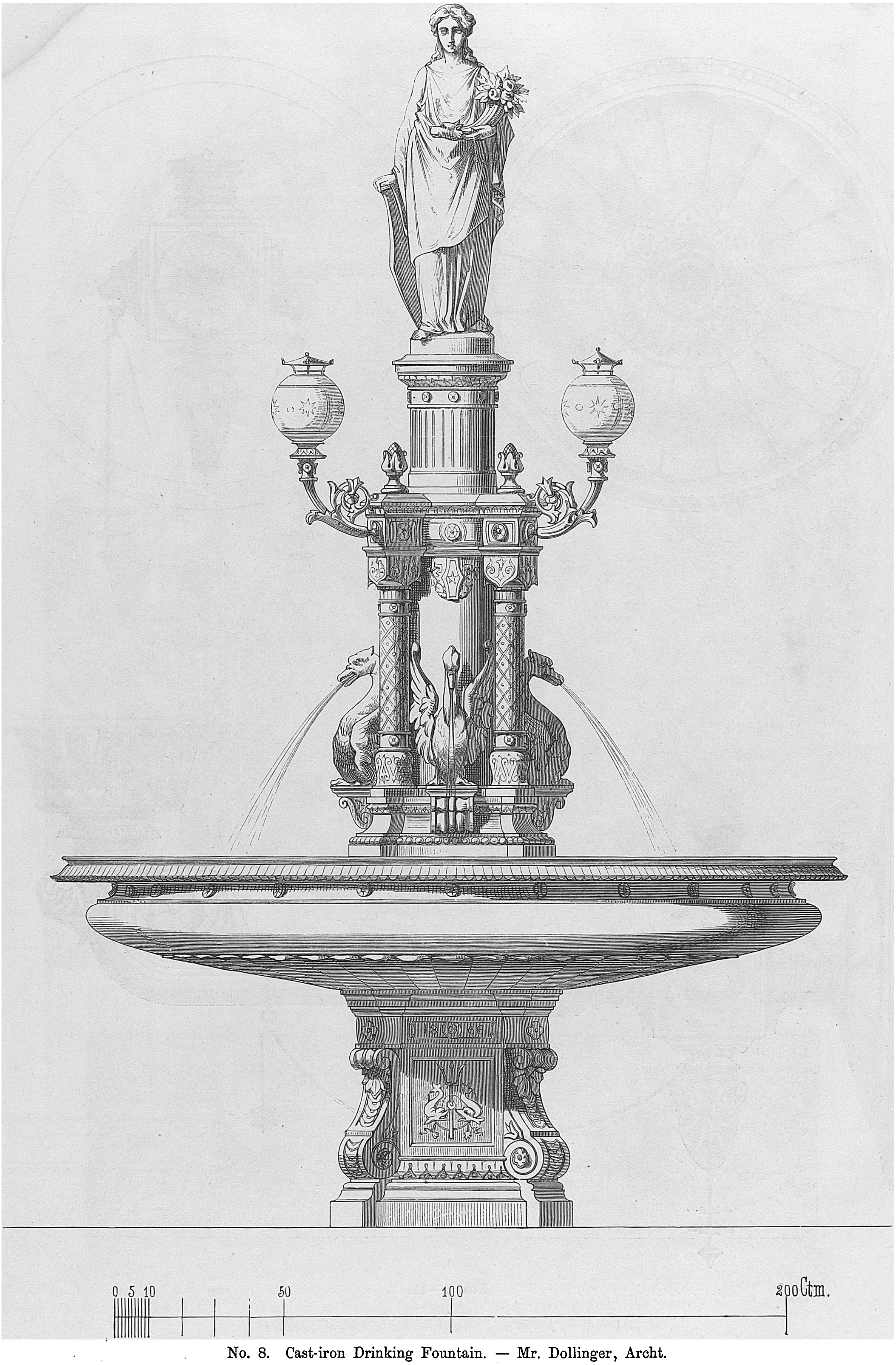


No. 6.

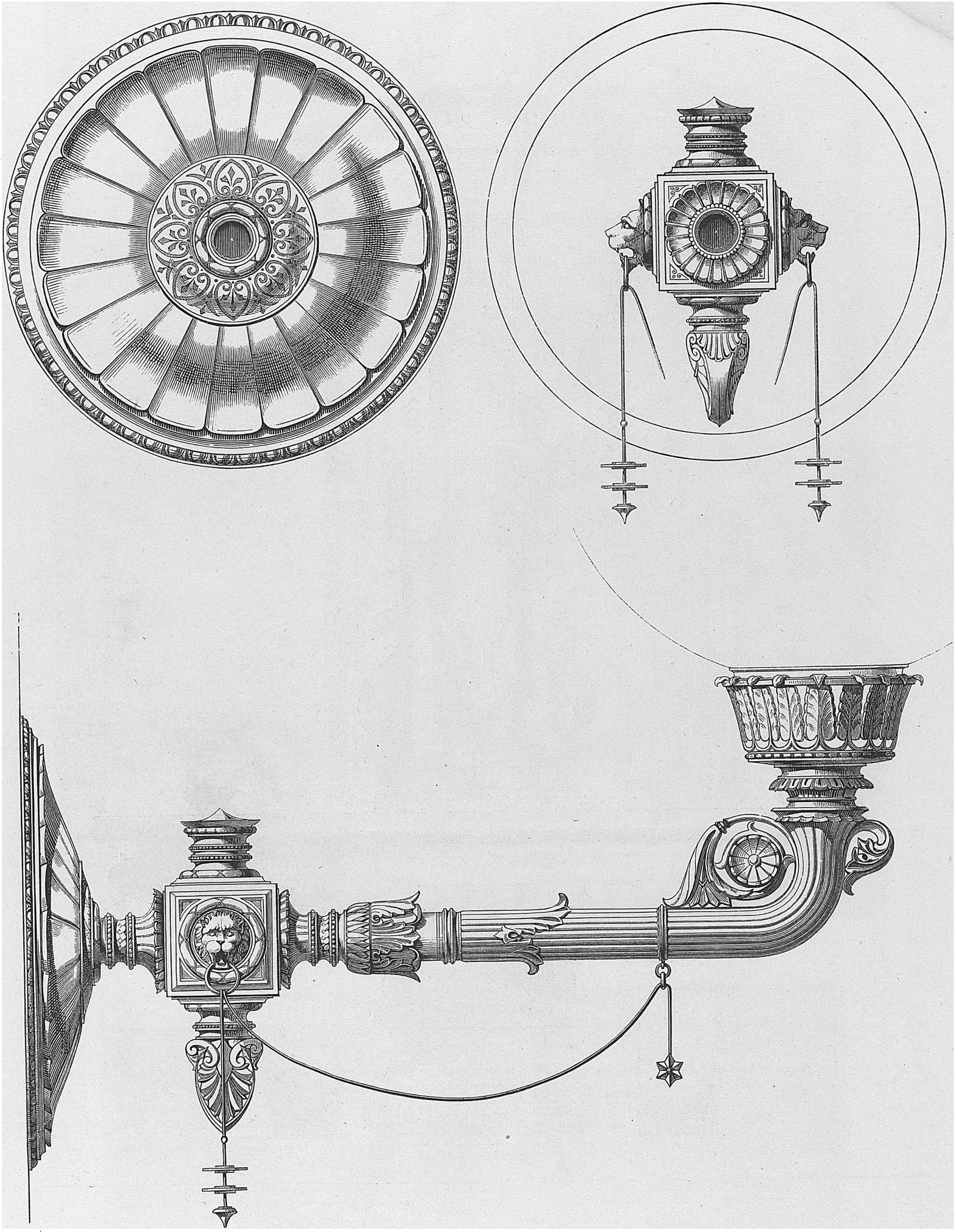


No. 7.

No. 6. Pattern for Hangings; designed after an incised ornament in metal-ground from a clock-case of the seventeenth century.

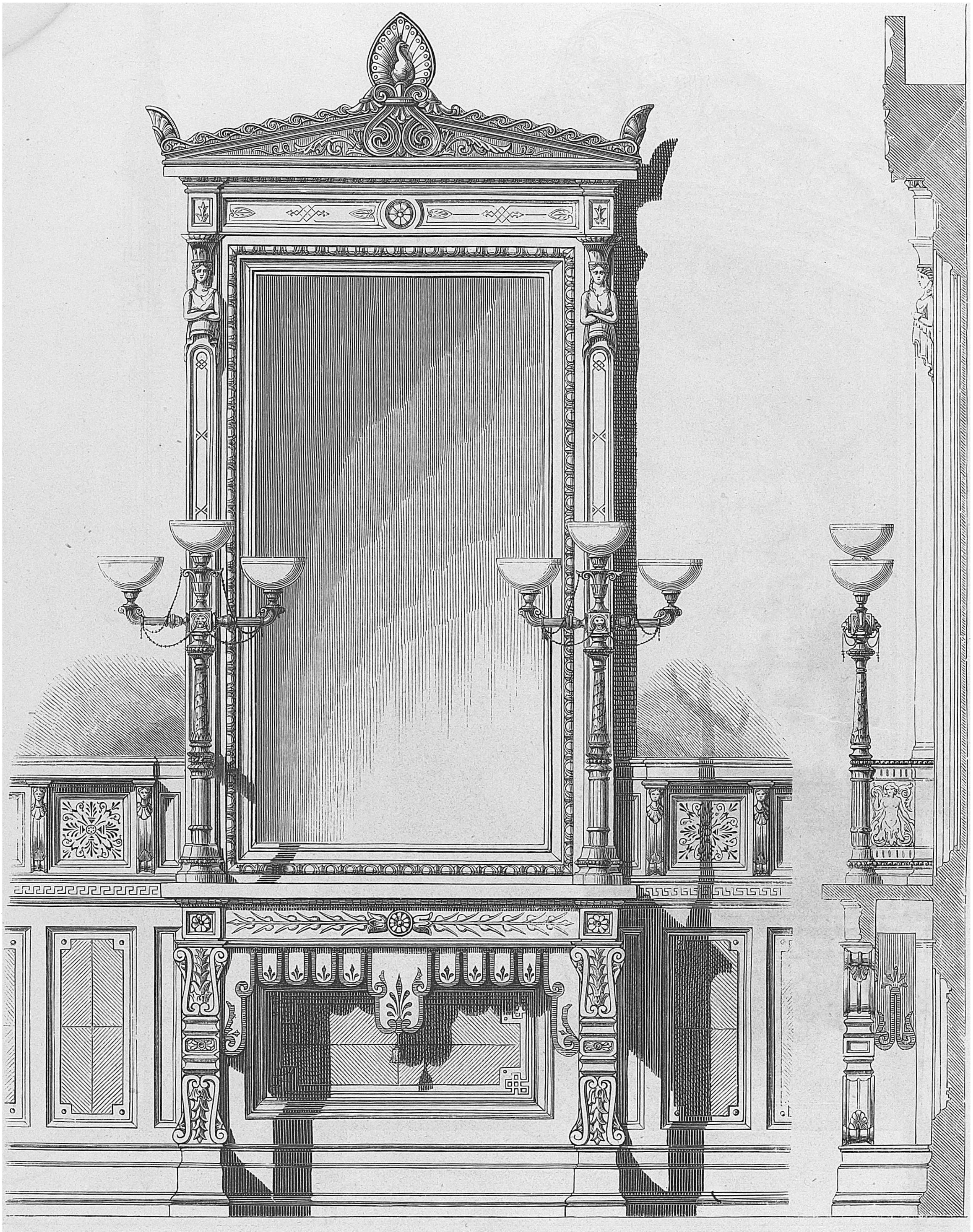


No. 8. Cast-iron Drinking Fountain. — Mr. Dollinger, Archt.
For plan of fountain see Supplement, No. 4.



Nos. 9—11.

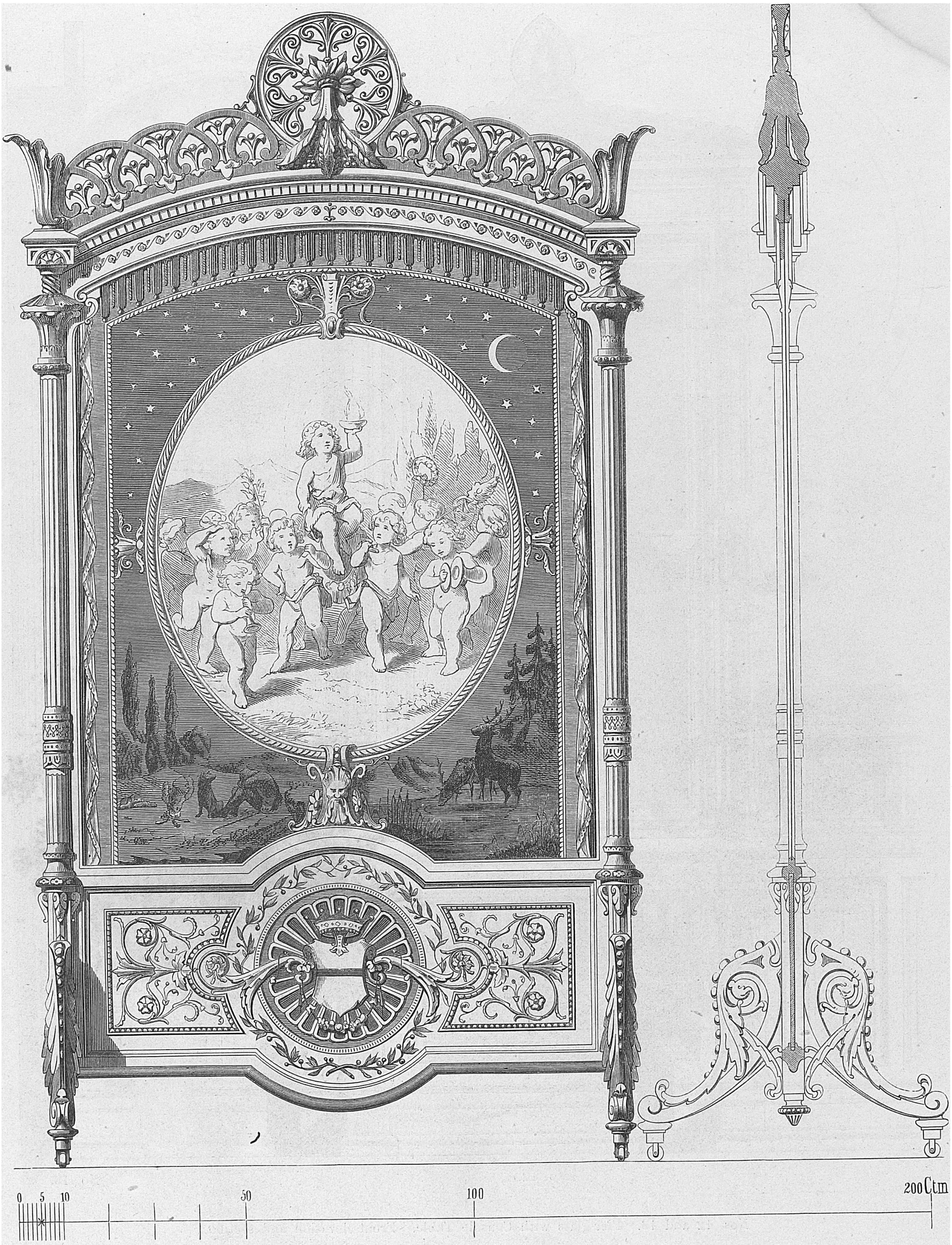
Nos. 9—11. Bronze Gas-bracket; $^{1}/_{2}$ of fullsize.



No. 12. No. 13.

Nos. 12 and 13. Pier-glass with Console Table. Front-elevation and section.

The slab in light marble; carvings in oak; ornaments in gold with the exception of the egg- and tongue ornament, the two capitals and consoles; the scallops white, bordered with green; the upper frieze-ornament red; the bronze candelabra in the style of gas-bracket in No. 9. For details see No. 5 of Supplement.

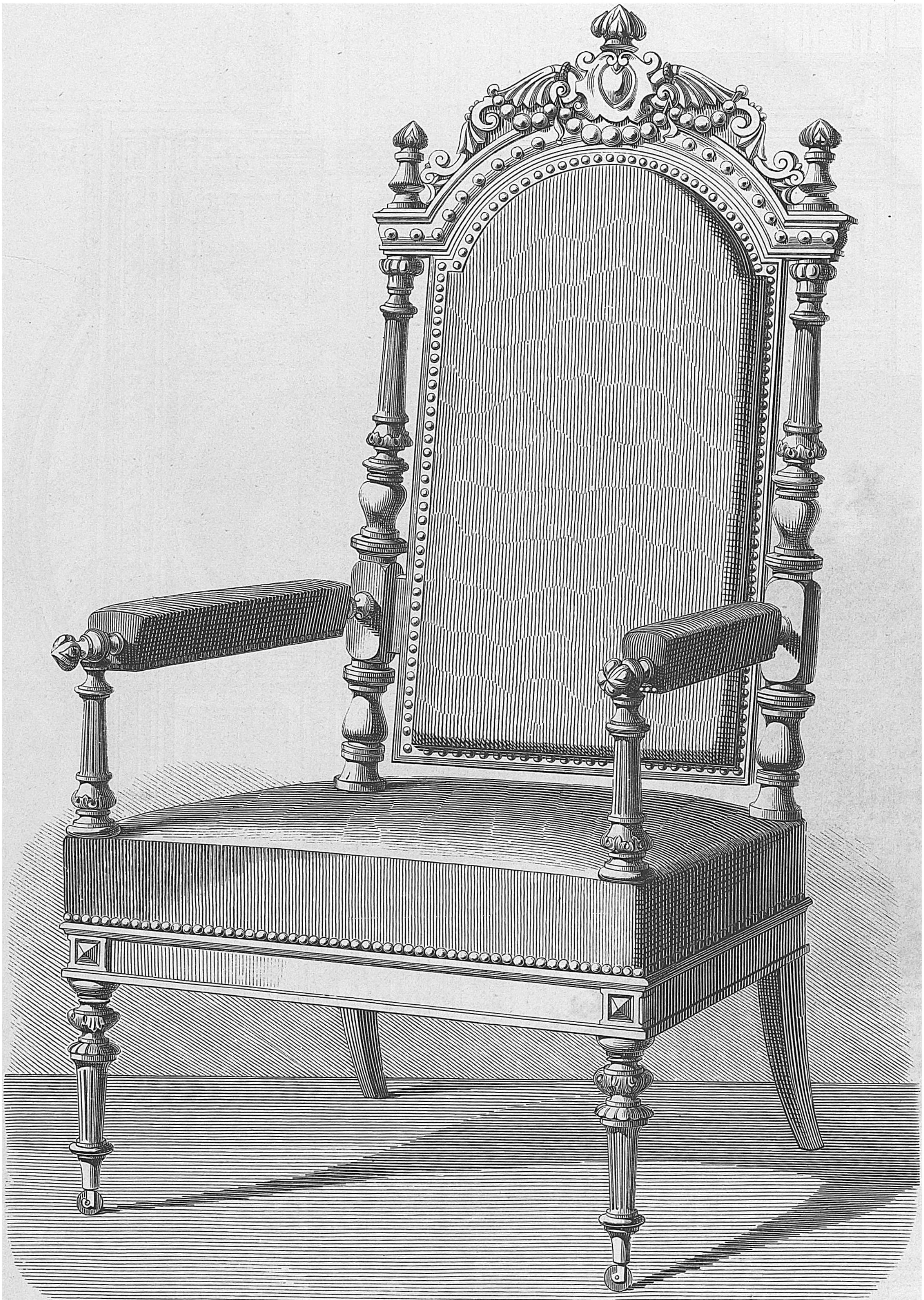


No. 14.

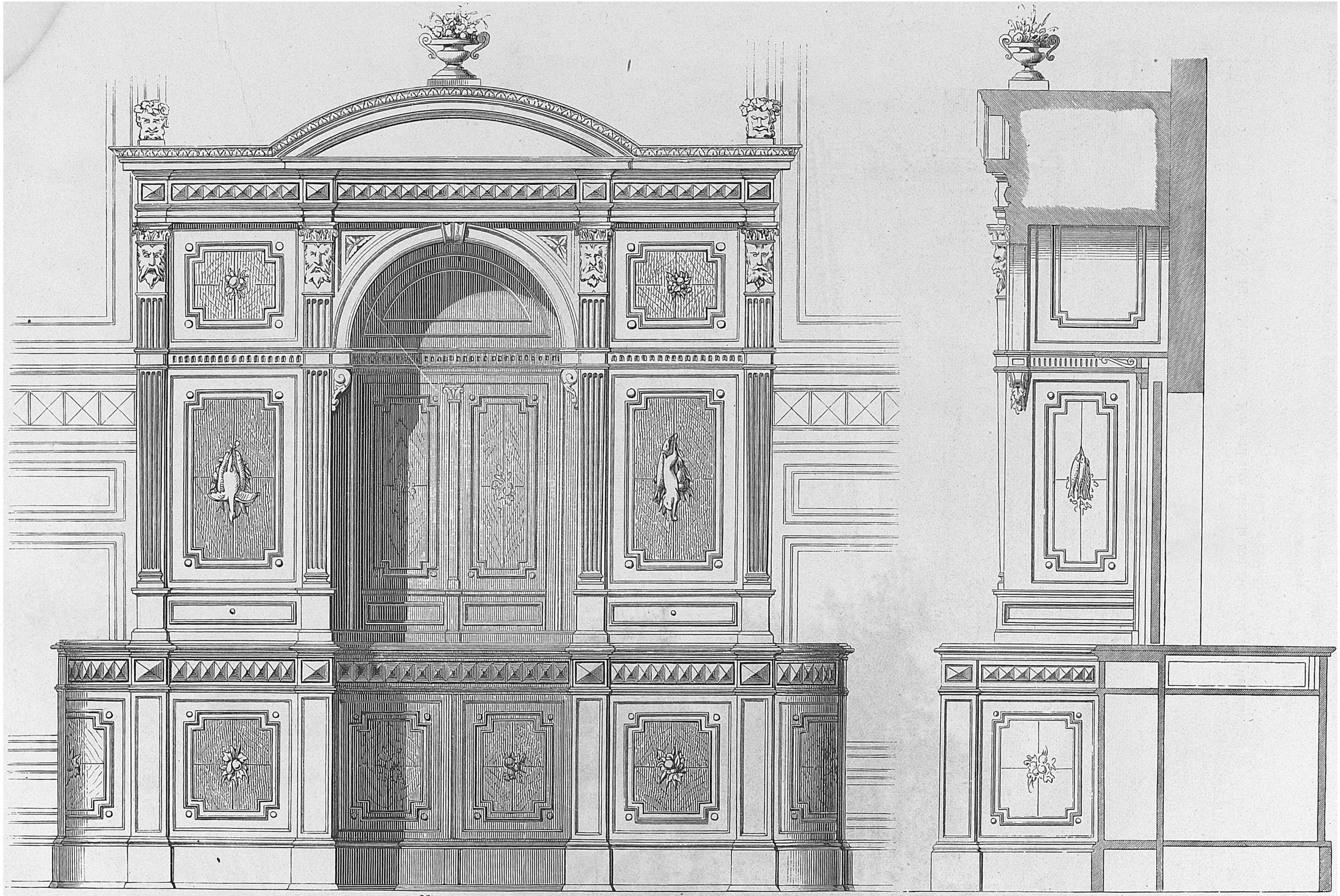
No. 15.

Nos. 14 and 15. Fire-screen. Elevation and section.

The frame gilt; the screen either painted in various colors, or embroidered, the under part showing a medallion with armorial bearings on blue ground; the laurels painted, the ornament gilt.



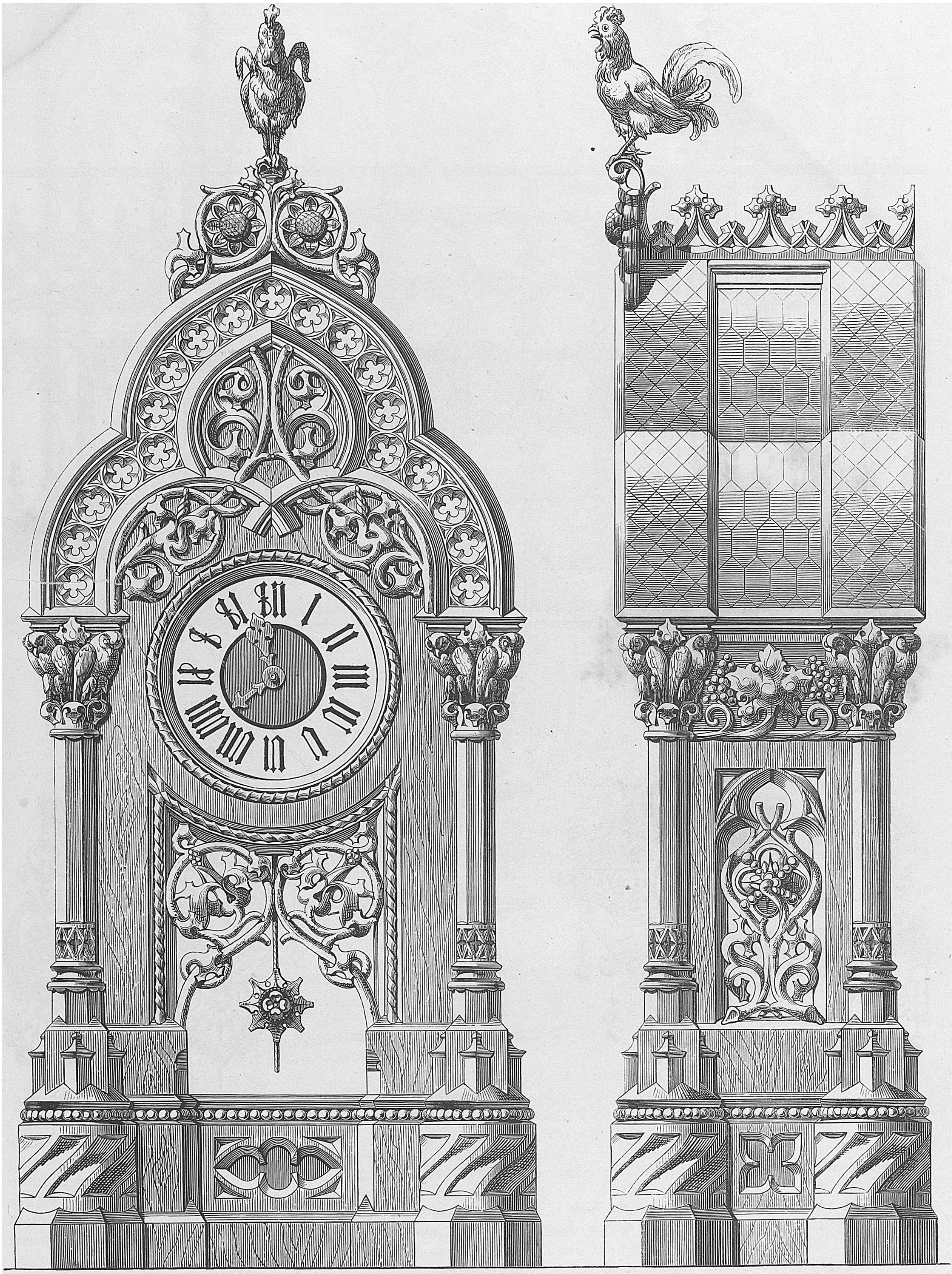
No. 16. Arm-chair. For full-size details see No. 1 of Supplement.



No. 17.

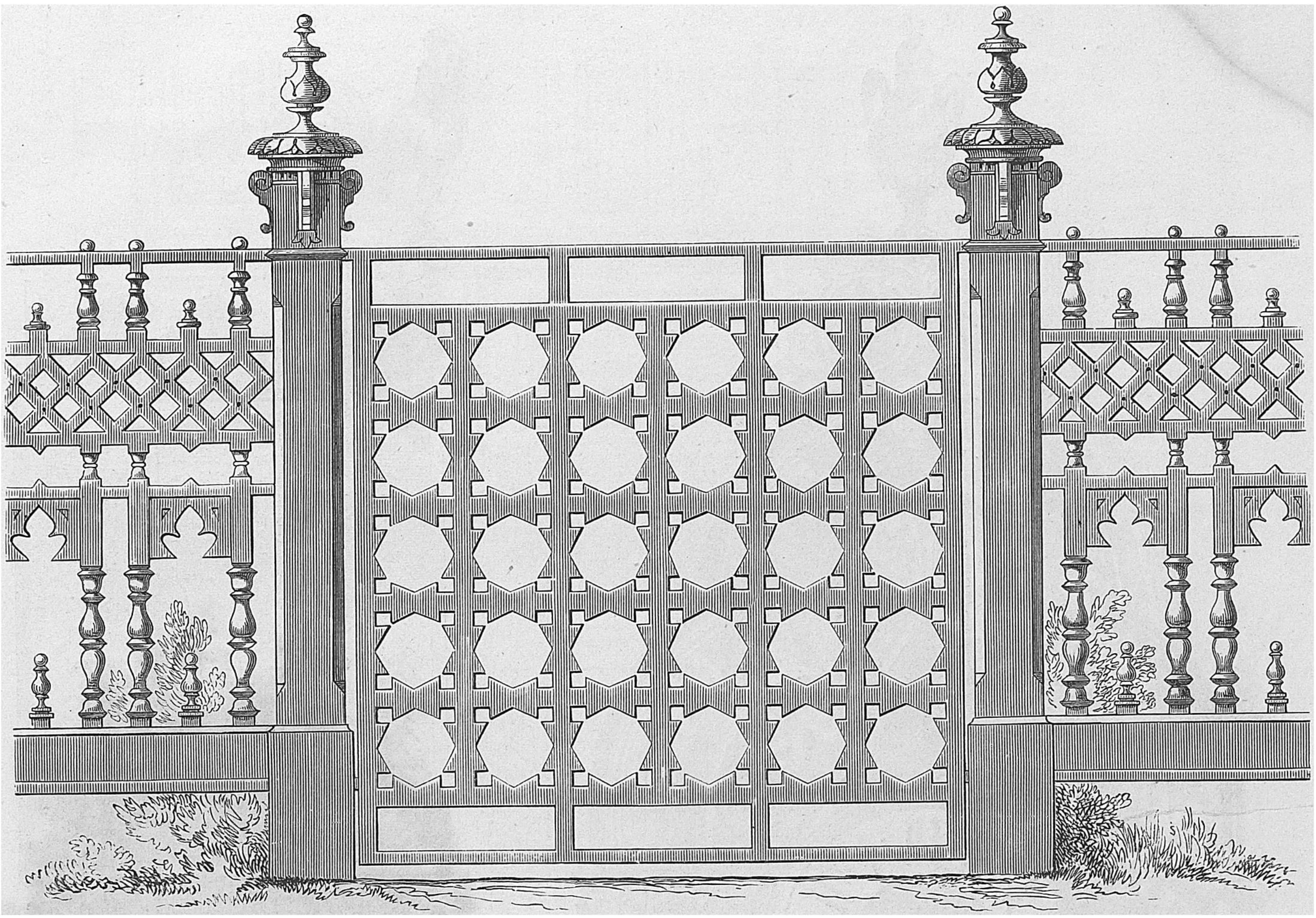
No. 18.

Nos. 17 and 18. Side-board in Carved Oak, polished with wax, for the dining-room in the Villa Leo, at Berlin; Mr. van der Hude, Archt. The plan. No. 3 of Suppl. shows at the back of side-board a sliding-door, $0^{m}.67$ in clear, leading to the pantry.

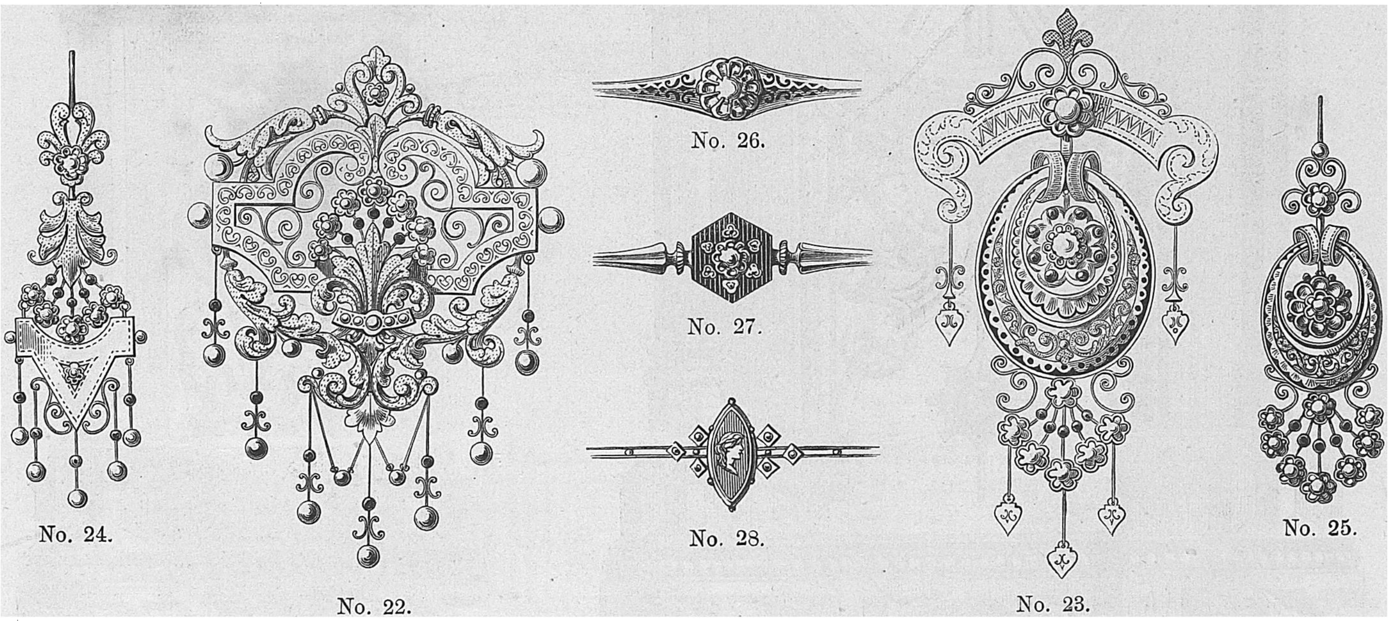


No. 19.　　No. 20.

Nos. 19 and 20. Carved Clock-case. For full-size details see No. 2 of Supplement.

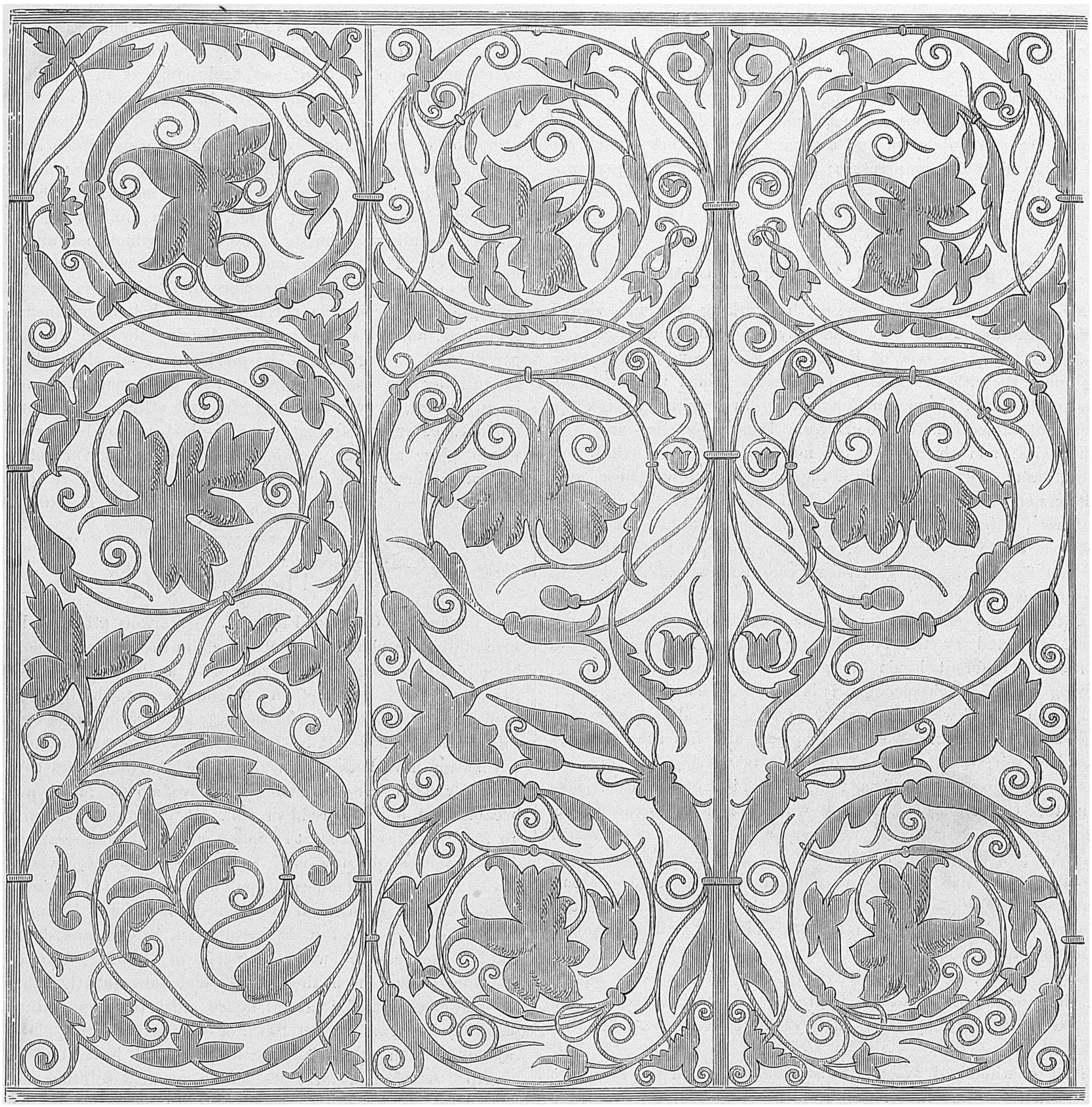


No. 21.


No. 26.
No. 27.
No. 28.
No. 24.
No. 22.
No. 23.
No. 25.

No. 21. Mauresque Garden Door in the Villa of Jussuf Bey, Cairo. From the designs of Mr. Stadler, Archt., Zurich. The door is of simple but elegant design and of easy execution, consisting of laths, 3 centm. thick.

Nos. 22—28. Modern Jewellery; brooches, rings and ear-pendants, manufactured by Mr. G. Ehni, Stuttgart.



No. 29.

No. 29. Wrought-iron Grille from the belfry-arch of St. Guy Cathedral, Prague. Seventeenth century. From the design of Mr. Schmoranz, Archt.

VARIOUS.

Alloys.

Most metals are capable of uniting with others, the combination forming what are termed alloys. These are chemical compounds; not, as some persons suppose, simply mixtures. In many cases, when one metal unites with another, the alloy gives scarcely any indications of the characters of the component metals. Thus, copper alloyed with aluminum, in the proportion of 90 of the former to 10 of the latter, gives the alloy called aluminum gold. Again, the alloy called Regulus of Venus, so named from the beautiful violet color, consists of equal weights of copper and antimony, neither of which metals is at all similar to the resulting alloy. Some metals, when alloyed, although they undergo no peculiar modification in color, do so with regard to some other of their natural properties, the difference of melting temperature being perhaps the most remarkable. Of this class, plumbers' solder, which consists of 2 parts of lead, fused with 1 of tin, and the alloys in which these proportions are reversed to 2 parts of tin and 1 of lead, are the best known, and are much more fusible than either of the metals used in making them. A remarkable alloy of this class is that of bismuth, which melts at 500° Fah.; lead, which melts at 600° Fah.; and tin, which melts at 442° Fah.; in the proportion of 8 of bismuth, 5 of lead, and 3 of tin. This alloy melts below the boiling point of water or 212° Fah.; although even the most fusible of its components requires more than double that temperature to melt it. Toy teaspoons are made of this alloy. When used to stir hot tea, the bowls of the spoons all disappear to the bottom of the cup. The alloy of bismuth 8, lead 4, cad-